

WritersTalk

A South Bay
Writers Club Monthly

Volume 15, Issue 9 September 2007

Non-member subscription \$20 per year

Page 1

ON SEPTEMBER 12...

WRITING AND JOURNALISTIC PASSION

—Alexander Leon



Alexander Leon
Vice President & Programs

Not only is our upcoming September meeting speaker a distinguished freelance print, radio and television journalist, but in the words of Walter Cronkite, “Reese Erlich is a great radio producer and a great friend.” Reese Erlich describes himself as “passionate about journalism and writing.”

To Erlich, research is crucial for any sort of writing. “The most interesting fiction is based on reality, as when Hemingway wrote *The Sun Also Rises*. Good fiction writers, like E. L. Doctorow, do a lot of re-



Reese Erlich



search.” But perhaps more importantly, Erlich asks, “as a writer, how does one go about doing research? And how does one write and hold the reader’s interest?”

Reese Erlich will answer these questions and more as guest speaker in the next South Bay Writers meeting. He will illustrate his answers by sharing how he went about writing his latest book, *The Iran Agenda: The Real Story of U.S. Policy and the Middle East Crisis*; how he did the research, selected the chapters, did the interviews and overcame the difficulties he encountered along the way – including those he faced during three visits to Iran.

Profiles by Lita

Lita Kurth, new
Contributing
Editor, profiles
new officers
Jeannine Vegh
and Dave La-
Roche



Lita Kurth
Contributing Editor

Incoming Secretary Jeannine Vegh

Jeannine Vegh, moving into her fourth year as a member of South Bay Writers, originally came for socialization and connections. Her old writers group in Baltimore pushed her to start a novel group out West, and so she did.



Jeannine Vegh

She stuck with the club through a variety of experiences, both good and bad, all of which

(CONTINUED ON PAGE 4)

(CONTINUED ON PAGE 7)

A Look Ahead:

Sep 5	Board of Directors Mtg—LaRoche's
Sep 8	Dinner Mtg.—Reese Erlich, Journalism
Sep 22	Editors Mtg.—Orchard Valley Coffee, 10:00a
Oct 5	Board of Directors Mtg—LaRoche's
Oct 12	Dinner Mtg.—Barry Eisler
Oct 21	Workshop —James Dalessandro

In this Issue:

Galvacs—Meeting Recap	p5	Mueller—Fashion Cop	p13
Daly—More Exec Profiles	p8	Howsdon—Cop Talk	p14
Nits and Accolades	p9	Vegh—Character Traits	p15
Paluzzi—LaPlante /Keplers	p10	Donnell—Open Mics	p15
Daly—Competitions	p11	Aucahrd—why I Write	p16
View from the Board	p12	Donnell—Exhausting Exp.	p17
		Announcem'ts/Upcom'g	p18/19

President's Prowling—



Dave LaRoche

President

YESTERDAY AND TODAY

I watched our valley morph from bean fields and prune orchards into a silicon chip without taking a cultural breath. And, what little of the arts available—a few galleries, the Cleve symphony, notable theaters like the Rep—went begging for funds or went south completely. That was the year 2000, plus or

minus a few, and even before our walk off the edge, interest in the finer side had significantly waned—long hours, options, hillside castles were king.

Today, I see a revival. Oh, no big tents or shouting, but a bailout of sorts for some of our institutions with public interest in artistry, music, poetry and theater returning, in fact growing. Has a slower economic recovery left more room for the aesthetic and a broader seat at the table?

I think we, South Bay Writers, have an opportunity today to bring authorship to a place at that table. There is receptivity, I believe, so let's have a spot. Two things come immediately to mind: one, a youth-writing sponsorship and the other, an anthology of work from our membership. We've been talking about these things.

Jeannine Vegh, with fine related credentials, is spearheading a youth-support movement. She sees collaboration with high schools and colleges, whereby students, with help from their faculty, might organize a group around our Club model. We would assist with a plan, some hands-on guidance and encouragement, well-measured advice, and some money. If you have interest in furthering our craft among students, building and husbanding a passion for writing in our youth, contact Jeannine. (secretary@southbaywriters.com) She can use your contribution and energy.

As to the Anthology, it's not a new idea but the time is ripe. I see this as a collection of juried works, modestly assembled, and sold through our bookstores and other—perhaps “comped” to a few worthy souls. If we break even financially or make just a buck—great. The big thing is finding more room at that table.

Our mission is education; that's a given, read the docs. The more people are aware of us, the easier our job; and the more we grow, the more we can do. As we become better known, our influence expands and following that are more eminent speakers, improved conference attendance, superior workshops, and so on down the myriad advantages of being better established.

I ask you to get involved, help make it happen.

California Writers Club South Bay Branch

— o —

Execs

President—Dave LaRoche
408 729-3941, pres@...

Vice President and Programs
Alexander Leon vp@...

Secretary—Jeannine Vegh
secretary@...

Treasurer—Jeremy Osborne
treasurer@...

Central Board Rep

Dave LaRoche Acting

Chairs

Youth—Jeannine Vegh
secretary@...

Publicity—Edie Matthews
408 985-0819, Publicity@...

Membership—Marjorie Johnson
membership@...

Hospitality—Cathy Bauer
cathy@bauerstar.com

EoE Conference—Edie Matthews
and Kelly Harrison, co-chairs
eastofeden@...

Open Mic—Bill Baldwin
408 730 -9622

Webmaster—Ro Davis
webmaster@...

Unless otherwise noted above, our email
address is
... @southbaywriters.com

Join With Us

We have a membership category that fits you, dues are \$45 per year plus a one-time \$20 initiation fee.

Contact our Membership Chair
Marjorie Johnson



Fading Managing Editor
Dave LaRoche

Editor's Itch For the Editors

I'm not much on swans except that on some lake in Russia they seemed partially responsible for that gorgeous ballet... and singing, well, I've been off key all my life. But in staying, somewhat, in the spirit of the thing, maybe closer to realism, we can call this my "coot hoot."

It has been a true delight, working with you all as the *WritersTalk* managing editor and bringing the newsletter to its current level of interest in the Club. We've come a way, it's been satisfying, and I wish the team, all, more distance than ever in the future.

After almost three years, I have the prerogative of advice and a comment or two for those who remain, and those who are new, and of course I am going to take it. First the advice:

Remember your public—the newsletter belongs to our membership. It wants to reflect and to serve the people who subscribe. *WritersTalk* is a part of the cement that makes unity of our disparity and attracts others to join in the rich sum of our differences. So continue to emphasize member participation and be generous with your invitation.

"Team" is essential. It is critical to an accurate synthesis of "that reflection" (above) as well as a quality work. As a team, things are likely that would otherwise only be possible. Working together means more and better is done, and the collaboration itself enhances the skills of participants as one learns from the other. I personally have learned much from you with whom I've worked.

And speak out! I see great life-experience among editors and it belongs on the page. Give the newsletter character with the confidence of your expression. Your constituency will let you know when, or if, you go too far—but you won't.

Now for a comment: Dick Amyx, our now managing editor (October forward) is well qualified for this job, with great credentials, similar experience and big interest. It is a pleasure to see the newsletter move into his capable lead. We may expect the best to improve.

And finally, thank you Una, Jackie and Andrea, our stalwarts, and Suzie our recent. Without you there would be much less in the product. And the last "finally"... Best of luck to all, including newbies; Lita Kurth, Carolyn Donnell, Rich Burns and Dick Amyx.

Opportunity continues knocking.
As you hear the noise,
open the door, be hospitable...



WritersTalk

is a monthly newsletter published by the South Bay Branch of the California Writers Club.

WritersTalk Staff

Managing Editor

Dave LaRoche (descending)
Dick Amyx (ascending)

Contributing Editors

Una Daly
Jackie Mutz (copy ed)
Andrea Galvacs (copy ed)
Carolyn Donnell
Lita Kurth
Susan Paluzzi
Rich Burns

Submittals are invited:

Guest Columns

Almost Anything Goes ≤400 wds
Ltrs to Ed—*In My Opinion* ≤300 wds

Continuing Columns

News Items ≤400 wds

Literary Work :

Short Fiction ≤1800 wds
Memoir ≤1200 wds
Poetry ≤300 wds
Essay ≤900 wds

Announcements and Advertisements

As received

Submit as an attachment to email by the 16th of the month preceding publication.
to

submit@southbaywriters.com

Announcements are accepted on the basis of interest and value to writers, have no direct economic value to the originator and are published free of charge.

Advertising is accepted on the basis of its interest and value to writers and is charged \$7 per column-inch for members and \$10 for non members.

Circulation: 200

WritersTalk© 2007 All inclusions are the property of the authors and *WT* is pleased to publish them one time. Contact the author for information regarding reprinting.

(ERLICH FROM PAGE 1)

In selecting assignments, “I go after international stories. I try to pick the next flash point in world affairs.” Erlich has firsthand accounts on the politics of Iran, its culture, diverse population, the former Shah’s son Reza Pahlavi, and Southern California’s expatriates’ community efforts to shape Iran’s future. When Walter Cronkite says “*The Iran Agenda* is vital reading for anyone concerned about U.S. foreign policy,” then you know you have a good read ahead of you.

To Erlich, “close observation of detail” is what makes great journalistic writing. He points out that, “A lot of journalism is done over the phone these days. To me, real journalism is to go meet people in their habitat—a refugee camp, union members at the oil fields—and taking lots of notes.” Robin White observes of Erlich, “He maintains his integrity as a journalist.” Reese Erlich has covered the Middle East for over 20 years.

As an avid reader, Erlich is careful about what he writes and about what he reads. “Writers should help make positive change,” he asserts. Currently he is reading *A Mighty Heart* by Marianne Pearl and Sara Crichton, *Near Anarchy* by Woody Allen and *The Mimic Man* by V.S. Naipaul. What is Erlich’s favorite non-fiction? *Ten Days That Shook the World* by John Reed (1922). And his favorite fiction? “That’s difficult... so much to choose from —Tony Morrison, Alice Walker. Tough question, but if I have to choose, *For Whom the Bells Toll* by Hemingway.” He is also a habitual reader of the *San Francisco Chronicle*, the *WSJ* and the *N.Y. Times*.

Erlich co-authored the 2003 best-seller, *Target Iraq: What the News Media Didn’t Tell You*, with Norman Solomon, and contributions from Howard Zinn and Sean Penn. He reports regularly for NPR, the Canadian Broadcasting Corporation, and writes for *Mother Jones*, the *San Francisco Chronicle*, *Dallas Morning News* and *St. Petersburg Times*. Erlich frequently reports about jazz and cultural affairs, and just finished interviewing trumpeter and composer Terrence Blanchard—who recurrently scores Spike Lee’s films—while he worked on the sound track of *When the Levies Broke*, for release in CD this September.

E. L. Doctorow once wrote, “There is no longer any such thing as fiction or non-fiction; there’s only narrative.” Regardless of what you write, don’t miss the opportunity to gather tips and insights from star freelance journalist, writer and producer, Reese Erlich, recipient of numerous awards and recognitions including the 2006 Peabody as segment producer of *Crossing East: Our History, Our Stories, Our America* and a Clarion Award for *Children of War: Fighting, Dying, Surviving*. The South Bay Writers’ September 12 meeting is a must for anyone even remotely thinking of becoming a writer. Everyone is welcome. *AL*

Convenient Classes

Larry Pratt

Like most SBW members, I’m always looking for ways to improve my writing. With demands of the day job, things to do around the house, non-writing interests (yes, they really are allowed), and not wanting to see my love of writing turn into a dirge, finding classes that fit my needs and schedule has seemed almost impossible.

In my hour of need, I did what any self-respecting resident of Silicon Valley does – I cranked up my PC’s internet connection. Being cheap as well as busy, I first turned to an economical old source that some years back clearly demonstrated that it wouldn’t be wise for me to quit the day job and try to live off my meager talents as an artist or photographer.

I’m talking about none other than Silicon Valley’s own De Anza College Community Education program.

Bingo! Now this is one-stop shopping.

A few quick keystrokes bring you to <http://www.shortcourses.fhda.edu/>. From there you can easily navigate to the “Writing and Publishing” link. Here there are over thirty online courses for all skill levels and interests. You don’t even have to drive to the campus and can work the twice weekly sessions into your own spare time. Classes cost under \$100 a pop and typically run for six weeks. There’s a train with your name on it leaving the station each month so no need to wait for the next brick-and-mortar school quarter if you miss registration while on vacation.

This writer has a pretty full plate until the end of the year but, come January, I’ll be signing up for one of the classes with the goal of developing a short story concept into something worthy of next year’s East of Eden.

Maybe I’ll see some familiar names on the class chat site. *LP*

August Recap

— Andrea Galvacs

At our last meeting, I think a most memorable occasion, Bill Baldwin received a sincere thank you and a plaque in appreciation for his several years of leadership as president of our Club. Bill has been a devoted member and officer, holding several positions during the years he has been with South Bay Writers. As noted by our new president, Dave LaRoche, no one really knows when he started his stint, as the sands of time have covered his tracks. Bill's not leaving, though, and will continue to serve in whatever capacity he can add value.



As if writing itself is not difficult enough, making our manuscript ready for an agent requires many revisions. Revising is hard work but, at the same time, it turns into a learning process because the more we revise the more familiar we become with our characters. We have to be prepared to take our many



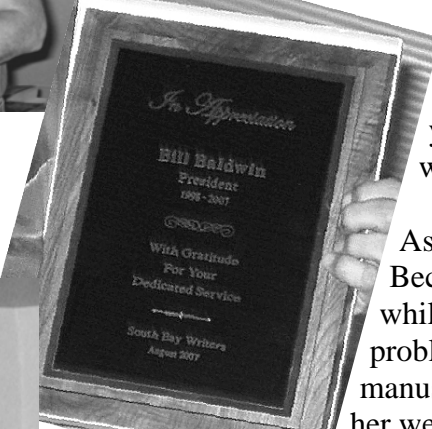
drafts apart again and again and to do this, engaging the help of a critique group is invaluable. "Be careful and selective" before joining one, Becky advised but also do not

be afraid to "show your work to other writers".

Additionally, we were fortunate to have Becky Levine as our speaker. A five year member of CWC, she graduated from UC Irvine and became a professional technical writer. Having written fiction all her life, she turned her attention to non-fiction and editing. An editor for the last ten years, it made sense that editing was the topic of her lecture.



Becky Levine



As a seasoned editor, Becky noticed after a while that the editing problems she found in the manuscripts submitted to her were the same. To make sure we knew what these were, she gave examples in a hand-out generously distributed to everybody present and explained how to avoid them. This is no easy task but if we succeed, we will give readers what they want. What do readers want? A story that "moves forward" with "conflict and tension."



By the way, Becky's hand-out also contained examples of text *before and after* editing and other useful information. We should all take advantage of her invitation to email her with comments or ques-

(CONTINUED ON PAGE 6)

(RECAP FROM PAGE 5)

tions at becky77@verizon.net.

To top off her excellent pointers, at the end of the evening Becky held a raffle in which the prize was her free critique of the first chapter of anybody's manuscript. The lucky winner was Una Daly. Congratulations, Una!

Thank you, Becky, for an educational evening. We left the meeting wiser than when we went in and all we have to do now to succeed is to follow your advice. AG



Raffle
Winners!



Big
Winners?



Remember back when we were
young? I mean *really* young.



Just what the hell are you doing?

I dunno Bob, you just
interest me



We like Becky



Andrea edits everything

(PROFILES BY LITA FROM PAGE 1)

she says made her stronger. “The most exciting thing that has happened was being elected as branch Secretary. I have never been elected to anything before. It feels good to be accepted by others, your peers.”

In reply to a question about what shaped her as a writer, Jeannine responded, “Surviving the many obstacles that I was put through as a child, a young woman, and later as an adult, gave me credence to write. An abusive upbringing forces you to fight; each day is a new beginning, fresh with possibility and hope.” As a result, her work centers on “women struggling to deal with their superiors, men—the patriarchal world we live in. I was raised to give my power away, so I write about women trying to take it back. Eleanor Roosevelt said that no one can take power away from us unless we give it to them. I would never write about a victim. The woman [character] would be left standing, strong and brave till the end.”

Her personal experiences also played a role in her choice of a career as a social worker for Children’s Protective Services, and one of Jeannine’s key goals as secretary is to “take on the challenge of starting a Youth Group”. Youth, she says, “are often ignored, because they remind us of how ignorant we once were,” and notes how ironic it is that “ignored” and “ignorant” are almost the same word. “My clients are teenagers who are the most challenged you could possibly find. I have learned how to sit with them, without getting killed – quite literally sometimes. The ones who survive are those who take the initiative and find something to channel their frustrations into. I am hoping that our club members will welcome the young, guide them, mentor them, and learn from them.”

Incoming President, Dave LaRoche

Dave LaRoche, the club’s new president, is a fiction writer currently working on both short stories and novels. Regarding his fiction writing, he says, “My intention, always, is to pose a question of moral value, let the characters wrestle and evolve their ambiguous outcome.”

How, you may ask, did he arrive at his current position? It happened this way. A mere two and a half years ago, he was fortunate to have the legendary Edie Matthews as his writing instructor at Santa Clara Adult Ed. Edie encouraged him to take on the newsletter, and he jumped in as editor, thinking “Here’s



Dave With Friend Chan Ng Wu

something I have never done, a new challenge with growth opportunities—and why not?” Dave has now served as editor in chief for several years and concludes that it “certainly has been a way of reaching out. I enjoy the Club, it’s been good to me, and I hope to return the favor.”

Dave’s route to the top was not all strewn with flowers, however. As a former aerospace industry manager working in a milieu he describes as “autocratic” and “demanding”, driven by small margins and cost-cutting, he remembers bringing that skill-set to the newsletter: “I quite naturally assembled a team—and brought out my hammer.” The result? “Well, it didn’t work and my thumb was the only thing hit. Those on *this* team made it clear my behavior must change and, in fact, one charming and capable member simply told me I resembled an ass—stupid and stubborn—and dropped out.” But following those glitches, things have proceeded more peaceably. Under Dave’s leadership, the newsletter has both expanded in scope and decreased in production cost.

Like many serious fiction writers, Dave regards fiction as “truth seen through an artistic lens of awareness.” Short stories, he says, “are like poetry—compressed, rhythmical, well paced...” and like “stuffing ten pounds of sporadic life into five pounds of organized literature” but the stuffing helps to avoid the tendency toward overweight novels.

As for preparing the way for writing, he says, “Throughout my life I have swam in the deep water... I believe living fully, within your opportunities, is the single most important ingredient to producing good writing.” *LK*

Profiles by Una

Una Daly, profiles new officers Alexander Leon and Jeremy Osborne



Una Daly

Contributing Editor

Incoming VP Alexander Leon

"I've written since I was in my teens, mostly about my personal journey trying to understand the world we live in and trying to figure out how to make it a better place," says Alex Leon, our new CWC vice-president in charge of programs. With the desire to help all of us write with vision, he has chosen outstanding speakers and workshop presenters for our upcoming year.



Alex Leon

Joining CWC in 2005 after taking one of Edie Matthews's wonderful writing classes, Alex has found a group of fantastic people and invaluable resources for those thinking of becoming writers or for those already published. One of his most memorable CWC experiences was at East of Eden on Edie Matthews's tour of Doc Rickett's Lab. "She took paragraphs from John Steinbeck's books and transported us to the days when he wrote those passages. You could see the hustle and bustle of the fish canneries, the bums led by Mack and the whores

in your imagination framed by the smell, whistles and trains in their entire splendor," reported Alex.

The same trip provided another such moment when he went looking for the Doc Rickett's memorial plaque. After many dead-ends, he finally approached a homeless man. "Suitably, the only one who knew that day about Doc and his memorial turned out to be one who seemed to be the inheritor of Mack's tenure or one of his boys on his way to Lee Chong's store or Doc's lab to hustle some rut-gut for the gang—a character plucked straight out of Steinbeck's prose," he added.

"Our planet is facing severe challenges and it has always been artists, poets, writers, visionaries that have helped propel it ahead. So the speakers I aim to bring are those who might expand our understanding, further our vision and kindle our inspiration so we may become better writers and not just better marketers," observed Alex. Reese Erlich will be our September speaker. In October, Barry Eisler will speak at our meeting and James Dalessandro will offer a workshop to the club. Possible lineups for the coming year include: Mike Parenti, Khaled Hosseini, and Dave Eggers, so keep those second Wednesday nights of the month free.

Incoming Treasurer Jeremy Osborne

"I'm thirty, happily married, a nerd and a geeky, pseudo-green revolutionary guy. I'm no saint, although I'm less a devil than I used to be," admitted Jeremy Os-

borne, our new CWC treasurer recently. A full-time writer since February, he is now ready to unleash his first novel on his critique group.

Joining the club in June 2006 after meeting the engaging Diana Richomme at the San Jose

Readers' convention, Jeremy was surprised to find that he was bringing down the club's average age at his first meet-



Jeremy Osborne

ing. "I thought writers were all young, arrogant upstarts, chasing a dream, like me. Wrong!" but in spite of or maybe because of the age divide, he has found the group fun.

Besides Jeremy's first club meeting, the other most memorable moment was his one-on-one with Tod Goldberg at the last East of Eden conference. Not only did it confirm that he could stay bored in his job or write and have a lot more fun, but he learned several colorful new adjectives.

A soul-searching trip to Europe in 2004, preceded by quitting his job and ending an engagement, invigorated his love for writing. Missing his friends and family back home, he wrote 53 pages of travelogues not including personal emails in just over a month.

"Hearing my Dad compliment my writing inspired me," he acknowledged. After paying off a significant vacation debt, he was free to quit his job again to write.

Jeremy is in the process of writing two novels simultaneously. Writing the first ten thousand

(CONTINUED ON PAGE 13)



Pat Decker Nipper
Columnist

NIPPER'S NITS

This column brings a series of brief grammar lessons by Pat Decker Nipper, a writer, a former English teacher, and a member of South Bay CWC.

Lesson 30. Writing Numbers

Writing numbers is primarily an issue of style, but certain standards apply:

- ♦ Use numerals when the number is 10 or more; write out the numbers under ten. For example, "I bought five lottery tickets, hoping to increase my investment 1,000 times."
- ♦ Use numerals when referring to parts of a book, such as Chapter 7, Table 9, page 35.
- ♦ Use numerals in front of units of time, measure, or money, such as 17 years old, 9 yards.
- ♦ Use numerals in fractions, such as 3/4-inch wrench. (Notice the hyphen.)
- ♦ To combine numerals with unrelated numbers, write them out. For example: "The three committee members collected \$750 for the charity."
- ♦ Don't start a sentence with a numeral. Write it out: "Two-hundred people came to the meeting."
- ♦ Write out the words million, billion, and so forth. If you include decimal points, round them off to two, as in "The bridge used 17.32 million gallons of paint."
- ♦ When using ordinal numbers under ten, spell them out (first through ninth), unless discussing political districts: "He resides in the 9th District." Ordinal numbers over ten are not spelled out, as in 21st century, 52nd Street.

Contact Pat at pat@patdeckernipper.com
for comments or questions



Jackie Mutz
Contributing Editor

Accolades

—Jackie Mutz

This month's column is courtesy of Suzy Paluzzi, one of our newest editors. It is always good to have another writer with whom to collaborate. Many published authors of "How-To" books recommend having a "writing buddy" to help us take account of our progress in becoming successful writers.

This month's good news from South Bay Writers:

1. Phyllis Mattson's new venue to promote her book is in retirement homes. The best part is she is getting paid to do so.
2. Becky Levine has had two agents request her recent manuscript.
3. Two thousand copies of Robert Balmanno's *September Snow*; have sold, and an article will be featured in March 08 on-line at oneplanetmagazine.com
4. There is a book review of Betty Auchard's book *Dancing in My Nightgown*, on the website September College. She has secured a speaking engagement at the Saratoga Library on September 5 at 10 A.M. And the North Carolina State Department of Education is including her piece "A Good Lesson," in its end of the year Language Arts state testing for 8th graders.

Announcements

- ♦ Woody Horn noted that at Kelly Park, there is to be a celebration of the end of World War II and a collecting of oral histories from people who remember that period.
- ♦ Becky Levine says Jana McBurney-Lin is gathering good books to send to China for a library there. Please contact Jana at her email address, jmcburneylin@msn.com for more information.

Thanks to Suzy for being my writing buddy and collecting information needed for this month's column. Think about a writing buddy. It may be your ticket to successful writing.

****Don't forget to share your successes, Email me at submit@southbaywriters.com
Or drop it in the box on the table at our next meeting****

Alice LaPlante At Kepler's

By Suzy Paluzzi



Suzy Paluzzi

Contributing Editor

Over seventy people crowded into Kepler's, Menlo Park's reputable bookstore, on August 14 to hear Alice LaPlante's talk. She discussed her new book, "The Making of a Story; A Norton Guide to Creative Writing." The textbook was promoted as: "A beloved writing teacher

compiles fifteen years of her expertise, exercises, and examples in a primer for creative writers."

When I arrived, LaPlante was earnestly defining "good writing." Her first point was that good writing is "surprising, yet convincing." She gave specific examples and read an Elizabeth Bishop poem and a Shakespeare sonnet. LaPlante emphasized that writing must have these two qualities for the writer as well as the reader. She quoted Robert Frost, "No tears in the writer; no tears in the reader."

Flannery O'Connor's quote "You can't paraphrase a good story." is another way to distinguish good writing, in her estimation. She believes one cannot tell what a good story is about unless one covers many layers.

Alice LaPlante referred to Richard Hugo's: "The Triggering Town," a book I have heard mentioned before. She spoke of poetry. "Poetry has a triggering subject, which then becomes the real subject that is generated in the process." "One must think as small as possible and break things down into specifics," she believes. The "trigger" that we notice matters because each individual notices different things.

When asked to cover "showing, not telling," LaPlante offered that each actually has its place. That is noteworthy. According to her, there are basic instructions such as short stories consist usually of conflict, crisis and resolution, but that is not the only way to write. Because she reaches outside of the standard procedure, one reviewer

thought her guide was not geared towards beginners. However, the author insisted there is something for beginners, intermediate and advanced writers in her book. And, if her writing style is anything like her speaking ability to present information, "The Making of a Story" should be easy to digest. LaPlante said she is "inspired by Alice Munroe, Evelyn Waugh, Anthony Trollope, Joy Williams and Dennis Johnson."

Alice LaPlante instructs writers at San Francisco State University and Stanford University. She received a Wallace Stegner Fellowship and a Jones Lectureship at Stanford. Her cred-



Alice LaPlante

its include being published in The Southwestern Review, Epoch, Discover, Forbes, Business Week and the San Jose Mercury News. She writes both fiction and nonfiction and earned a TransAtlantic Review fiction prize. *SP*

A NOBLE ASPIRATION

Sally A. Milnor

Is it the Poem

Or that it be Proclaimed –

Is it the Art

Or that it be Admired –

Is it the Aria

Or that it be Acclaimed –

Is it the Dream

Or that it be Desired?

What Noble Aspiration

Is the True Inspiration --

A Magnificent Creation

Or Prospective Adulation?

There Needs no Explanation

For the Artist's Embarkation --

When the Voyage's Expectation

Is Beauty and Edification.

Terse Verse
—by Pat Bustamante

A-Sept

Who
doesn't like to be accepted;
Editor, hear my plea.
In Spring I mailed,
Till now you've kept it,
Now tell me my ms.
Earned your fee!



Una Daly

Contributing Editor

Upcoming Competitions —Una Daly

End of Summer Writing Contests

It's not too late to submit some of that summer inspired writing. If you've just barely gotten into "summer mode", then check out the prize money for further motivation. All of these contests have deadlines in September. And don't forget about our own South

Bay's *WritersTalk Challenge* (see page 13) which runs year round with \$\$cash\$\$ awards announced in September and March. Work submitted to WritersTalk by August 15th are eligible for the September awards

Byline Magazine

A large number of writing contests throughout the year, including poetry, fiction, non-fiction. Open to all. Modest cash prizes. Visit website for complete details. www.bylinemag.com/contests.asp

Farmingdale State University of New York Paumanok Poetry Award

A prize of \$1,000 and travel and lodging expenses to give a reading at Farmingdale State University are awarded annually for a group of poems. The prize is given by the university's Visiting Writers Program to encourage emerging and established poets. Submit three to five published or unpublished poems totaling no more than 10 pages with a \$25 entry fee by September 15. Visit website for complete details.

www.farmingdale.edu/ifs_academic_programs.html

Robert Frost Foundation Poetry Award

A prize of \$1,000 and an invitation to read the winning work at the Robert Frost Festival are given annually for a poem written in the spirit of Robert Frost. Submit up to three poems of no more than three pages total with a \$10 entry fee per poem by September 15. Visit the website for complete guidelines. www.frostfoundation.org

Hunger Mountain Creative Nonfiction Prize

A prize of \$1,000 and publication in Hunger Mountain will be given annually for a work of creative nonfiction. Submit a work of creative nonfiction of up to 10,000 words with a \$15 entry fee by September 10.

Visit the website for complete guidelines. www.hungermtn.org

Literal Latté Ames Essay Award

A prize of \$1,000 and publication in *Literal Latté* are given annually for a personal essay. Submit a manuscript of up to 8,000 words with a \$10 entry fee by September 15. Visit the website for complete guidelines.

www.literal-latte.com

Northeastern University Samuel French Morse Poetry Prize

A prize of \$1,000 and publication by Northeastern University Press are given annually for a first or second book of poems by a U.S. poet. Submit a manuscript of 50 to 70 pages with a \$20 entry fee by September 15. Visit the website for complete guidelines. www.english.neu.edu/publications/morse

Writers Digest

A prize of \$100 and publication in an upcoming issue of *Writer's Digest* are given every other month for stories based on a short, open-ended prompt. Submit a short story of 750 words or fewer based on that prompt. You can be funny, poignant, witty since it is your story. www.writersdigest.com

A View From the Board — a Summary of the last Board of Directors Meeting

During the August Board of Directors meeting:

A Hospitality Center was announced. Located at the front table will be documents of interest, e.g., membership apps, survey results, directories for expertise and critique groups, etc. Also a Hospitality Chair (person) will greet guests, field questions, provide directions, carry the roving mic, make club announcements and so on.

VP Alex Leon reported our next speakers: Becky Levine; editing, in August; Reese Erlich; journalism, in September, uncertain in October, Larsen and Pomada: in November, Christmas party in December. A workshop will be held on October 21 featuring James Dalessandro, noted author and screenwriter. Alex also reported the need for a lavalier or lapel microphone system.

Secretary Jeannine Vegh thanked Board members for getting reports in on time and reminded all that they are due at least a full day before the meeting and to please use Microsoft word.

Treasurer Jeremy Osborne reported excellent financial health for the club (those interested in numbers may contact him directly) and that budgets would be available at the next meeting.

Central Board Rep Bob Garfinkle reported that State Bylaws have changed to limit mandatory meetings to one per year but that ad hoc meetings may be called. Our tax status remains in question. Our new elected state officers are: Anthony Focarelli; pres, Scott Sonders: VP, Cyndy Largenticha: Secretary, and Barbara Truax: Treasurer.

Membership Chair, Marjorie Johnson reported we have lost 46 members, a 25% attrition. A parting inquiry will be made regarding reasons.

Raffle Chair, Cathy Bauer will have four items for raffle and store-bought brownies due to a one-time personal time crunch and a local cost increase in boxed-brownie.

Youth Group Chair, Jeannine Vegh reported that Jana McBurney-Lin and Swann Li are now members of the committee and that David Colby will be contacted. Emails have been sent to English Professors at SJSU and SJCC and that City has responded favorably but with a need for more information.

Motions that carried:

- ♦ The Club will expend up to \$450 to add cordless handheld and lapel or lavalier mics.
- ♦ The Club will offset, up to \$20, personal expenses incurred in hosting the Board meetings.
- ♦ The Club adopted a plan to host up to three workshops per year in addition to our regular meetings.
- ♦ The Club established a Branch Service Award to be given annually in Feb, not to exceed \$150

Meeting adjourned at 9:12pm

A visitor to a certain college paused to admire the new Hemingway Hall that had been built on campus. "It's a pleasure to see a building named for Ernest Hemingway," he said. "Actually," said his guide, "it's named for Joshua Hemingway. No relation." The visitor was astonished. "Was Joshua Hemingway also a writer?" "Yes, indeed," said his guide. "He wrote a check."

WritersTalk Challenge

Creative Writing Awards are offered to those publishing in *WritersTalk*

Genres:

Memoirs <1200 wds
Short Fiction <1800 wds
Poetry <300 wds
Essays <900 wds
Articles <900 wds

Awards:

Twice yearly, Mar 15 and Sep15

First Prize - \$60

Second - \$40

Third - \$25

Honorable Mentions

Entrance:

All work in the genres above, published in *WT* during the periods Aug 15 through Feb 15 and Feb 15 through Aug 15, is entered. (*WT* editors are excluded from participation)

Judging:

Is to be done by genre-related Club members selected by the editors.

Judging approach:

Twenty-six points (judging guidelines) are available for each piece, to be allocated over several categories of grading in each genre. The allocations are available from *WritersTalk* Editors

The three pieces with the highest scores will win (regardless of genre)

When you submit to *WritersTalk* and are published in the genres above in the word allotment indicated, you are entered. You need do nothing else.

Note: Publishing in *WritersTalk*, excluding ads and announcements, is limited to members of the South Bay Branch of the California Writers Club

(*PROFILING OSBORNE FROM PAGE 8*)

words was the honeymoon before the real work started, but now he is at thirty four thousand words combined. A favorite theme is redemption but he likes to spin around the classical interpretations of angels and demons, heaven and hell. "What if the reason you never hear of people leaving the New Testament hell is because they have really good sales people down there?" he elaborates.

"I want to publicly thank Vicki for doing the work she did as the previous treasurer," Jeremy added. Although the turnover is still in progress, she's helping out beyond the end of her term and he finds this admirable as she is really busy with a new job and writing.

Favorite authors include Ray Bradbury, Stephen King, Charles Dickens, J.R.R Tolkien, Leo Tolstoy. He loves R.A. Salvatore's books about an outcast Dark Elf named Drizzt Do'Urdon. *UD*

Fashion Cop

By Susan Mueller

This is obnoxious. I pass detailed judgment on every stranger. All friends and relatives I accept without question. My father started it all 45 years ago. Saturday mornings he sent my older sister and me to modeling school because he thought we were frumpy. Our genes were good but she had just had two babies and I was a teen tomboy who changed her own auto oil. Our mom cared for the babies.

The instructor told us how to style hair so it did good things for our faces. We learned about ourselves and all the other types in the class. We learned about makeup, again, individualized. If you had a bad nose, eye makeup helped a lot. They taught us to walk and sit properly. Our figures were analyzed and we were shown what garment cuts would flatter us. No one in the class needed a tent dress. Shoes and jewelry and the amount of the latter were discussed. We were given a little numerical formula so we could add up various aspects of our outfits and not overdo the look.

To this day I notice every unknown person who passes me as if I were that instructor. Would they let me redo the talking heads on the news? Hey, what's with the stringy hair? That frizzy mop needs a bleach job, scissors and a barrette. Those white shorts are not doing your back shot any favors. Since when is purple good with brown/beige? Your fancy fingernails are cute, now what about the rest of you? With those legs, you would do well in ankle length skirts. If your false eyelashes were any thicker you'd be bumping into trees. Any more cleavage and you could get a job at HOOTERS. I am sure that my color sense, style sense, haircuts and all would make vast improvements on every one. All this in silence. The world would be so much better looking.

The fall-back is this. Everyone would look alike. And finally, am I a perfect model? Tent dress here. *SM*



John Howsden

COP TALK

By John Howsden

Leather Bound

After a CWC member asked me what equipment a police officer carries on his gun belt, I rattled off a list of items: gun, extra ammo, handcuffs, radio, pepper spray, flashlight and a night stick. To be sure I hadn't forgotten anything; I went to my closet where I had stored my gun belt upon retirement. Coiled into a tight knot, it looked like a black cat sleeping with its tail wrapped around its nose. I hesitated to disturb it.

The scent of cowhide clashed with the stink of mothballs. Over two inches high, thick as a pancake and adorned with a huge chrome buckle, the sight and smell released a flood of memories. Thirty-five years ago, both new to police work, the belt was as unyielding as a traffic cop trying to meet his ticket quota. I cursed it for causing blisters on my hips. In time it softened and fit like a glove. Unbuckling my belt on my last day as a cop felt like saying good-bye to an old friend.

For as faithful as the gun belt had been, it had asked for little in return. A bit of saddle soap applied occasionally kept the leather happy and healthy, although some cops thought even that was too much work. Seeing an officer neglect his leather, I judged him harshly and trusted him little. Take care of your equipment, and your equipment will take care of you was my maxim.

A gun belt has a life arc much like a person's. The baby, like the belt, starts out with the bare essentials. As times passes, the baby makes new friends just as the belt gains more equipment. Some of the friends, like some of the equipment, are good while others are not. In the end only the friends and equipment of quality last.

Staring at the belt in the dimly lit closet, memories rolled off the shelf like loose bullets. Some reeked of sweat that comes with fear. Then it hit me. This was more than a piece of discarded equipment. This cracked and dusty gun belt had, without fail, provided immediate access to all the gear to ensure survival. Some might argue that it was just an old piece of leather, and pulling a gun, radio, or flashlight from it was akin to a mechanic pulling a wrench out of his toolbox. I've worked on engines, and I've pulled my gun. It's not the same.

But of all memories, my fondest was of my wife's co-worker, Veronica. Because my gun belt was made of thick cowhide, it squeaked when I moved just like a saddle squeaks when a cowboy swings up onto his horse. I had long ago stopped hearing it, but unbeknownst to me, Veronica, who was Hawaiian and spoke pidgin English, craved it. One day I dropped by in uniform to visit my wife. After I left the office, Veronica leaned over to my wife, sighed, and said. "Ah da leatha."

I decided not to disturb my gun belt after all. Instead, I softly closed the closet door, sat down at my computer and realized I hadn't forgotten anything. JH

Do You Have EXPERTISE?

Do you have a specialty that you will share, that might be of help to a writer seeking authenticity in a scene? Let us know. We will publish your offer and add you name to our directory.

Directory of Experts

Police Procedures:

John Howsden
jwhowsden961@yahoo.com
(Article in Sep 2006 Issue)

Profile Writing:

Susan Mueller
samueller@worldnet.att.net
(Article in Oct 2006 issue)

Character Development:

ArLyne Diamond Ph.D ,
ALyne@DiamondAssociates.net
(Article in Jan 2007 issue)

Doctors' Office

Environment, OB-GYN:

Dottie Sieve,
pdrsieve@yahoo.com
(Article in Feb 2007 issue)

Teaching and the Arts:

Betty Auchard.
Btauchard@aol.com
(Article in April 2007 issue)

Hospital and Nursing

Environment:

Maureen Griswold, maureengriswold@sbcglobal.net
(Article in May 2007 issue)

Computer Dingus and Full Time Nerd:

Jeremy Osborne
jeremy_w_osborne@yahoo.com
(Article in August 2207 issue)

Character Traits:

Jeannine Vegh M.A. M.F.T.I.
ladyjathbay@sbcglobal.net
(Article on p 15, this issue)

SOCIAL WORK & PSYCHOTHERAPY EXPERT WILL HELP ESTABLISH YOUR CHARACTERS

If you want to create a really good villain, victim, troubled person, survivor, or friendly sociopath, you need to consult with a good therapist or social worker, one who has met with them all. I cannot give you tips, as John does in his monthly "Cop Talk." The world of psychology isn't always so succinct. While it is based on facts that we determine a diagnosis, the facts don't always fit neatly into a box. It is like picking a man/woman. You have your list of "What I want," "What I am willing to live with," and "What I won't put up with." You don't have that list? Well, you should! Anyway, you consult this list, you memorize it, you sleep on it, and then you do meet the man. Wow, he fits all the descriptions in my first column. He is great in bed, and has a body to boot! Who cares about the third column?! Yeah, that is why things do not always fit neatly in a box. The character will not fit either, but you cannot make him unrealistic, by forgetting that third column. You, the writer, need to understand your character backwards and forwards. Even if your character never completely gets it, the reader had better. I don't advise reading a bunch of dumb books about building a villain. It is important to learn something about yourself when you write. Struggle with it, and allow your shadow to immerse. There are some good psychology books out there that give you much better insight. And if you just want to pick my head a little bit about massaging the character in question, be my guest. ladyjatbay@sbcglobal.net

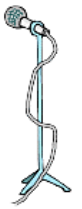


Jeannine Vegh

Nights at Open Mic.

By Carolyn Donnell

SouthBay Open Mic night occurs four times a month, five if you count the new one in Fremont. Events are informal opportunities to hone your reading skills (for when you go on your book tour ☺) and to commune and commiserate with fellow writers. Readers get ten minutes. Reservations are required to read (contact Bill Baldwin at open-mic@southbaywriters.com), but all are welcome to come and listen. See page 20 for dates and locations.



Almaden Barnes and Noble

Friday, August 3rd 7:30 p.m.

My first Open Mic. I spotted Bill's purple beret in the far corner of the cafe. A Harry Potter presenter lost Barnes & Noble's extension cord, so we had no microphone. Writers sat around a table while readings competed with grinding coffee beans, crying babies, and other noises. It it not usually like this, I was told.

Readers:

- Bill Baldwin - Huxley's *After Many A Summer*.
- Woody Horn - Memoirs. Remembering a neighborhood bar with a topless bartender.
- Valerie Wong - Novel. *Jade Rubies* - A family's troubled life in China.
- Geoffrey Mangers - Legal wranglings with Santa Clara County.
- Wildfire - Poems. (A pen name. Bill says her real name is Gracie and her friend's is George. Hmmm.)
- Bill - Novel. *Homecome*. Flamboyant gestures accompanied the reading.

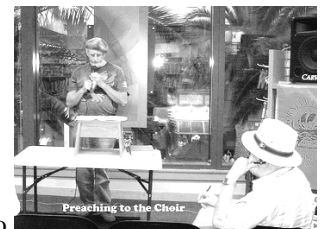


Wildfires and Woody

Santana Row Borders

Friday, August 10th 7:30 p.m.

I drove in circles trying to find (legal) parking. Bill says, "Get there before 6:45". The microphone worked at this two-story facility (complete with escalator). Bill's sonorities guided me to the second floor back by the windows. Woody and Geoffrey listened to Bill, who read standing this time, with no gestures whatsoever.



Here at Santana Row

Fremont Barnes and Noble

Thursday, August 16th 7:00 p.m. (They have to be different.)

What a crowd! They had their own little mini-conference. SouthBay members and non-members contributed to a variety of subjects.

Readers:

- Swann Li, - Story. Chinese reincarnation.
- Darwin Mathison - Poems. Two humorous poems.
- Bob Garfinkle - Novel. The Great Depression in Missouri.
- Richard Burns - Story. Senior still longing for ... well, you know.
- Heidi Varilla - Poems. Christian poetry



Good Crowd at Fremont

(OPEN MIC FROM PAGE 15)

from her father.

- Bill - Novel. Polyamorous pagans.
- Jeannine Vegh - Poems. Surviving tragedy.
- Ruth Rhine - Children's book. Saving your pennies.
- Carolyn Donnell - Poem. Mosaics.
- Mary Lynn Pelican - Report. AAUW membership

Pruneyard Barnes and Noble:

Friday, August 17th. 7:30 pm.

Bill seems to have added to his identifying costume. The trusty purple beret has accompanied the same green rainforest frog t-shirt for the last three sessions. The happy audience didn't care, though.

Readers:

- Bill began by reading from *Howard's End*.
- Meredy Amyx - Story. *The Comfort of Friends*. Dreams of dancing in an old folks home. Also Flash Fiction that I dubbed 'Elena The Complainer'.
- Jeannine - Story. A Boy in a foster home longing to return to his coke-addicted mom.
- Ansa Treanor - Memoirs. "How I met the Finnish President" and "Robert Vaughn wasn't so hot."
- Geoffrey - Battles. Santa Clara bureaucracy.
- Richard - Story. Shy guy longs for love at a gas station.
- Carolyn - Poems. Mothers and Daughters.
- Bill - Novel. *Homecome*. He wants a new title. I suggested *American Pagans*.



Meredy at the Pruneyard

Newest readers will sign soon, reports Jeannine, and will add to the Fremont contingent.



Why I Write

Betty Auchard

Nine years ago, writing was my bereavement process after my husband died. I was a retired art teacher, so talking to paper primed a writing pump I didn't know existed. Stories of my life resurfaced, and I shared them with everybody. They were so well received that I submitted one for publication. To my amazement it was accepted, so I figured my stories must be worth reading. I kept writing and submitting for several years until I realized I was actually writing a *book* of stories that had to have a title. It became "Dancing in My Nightgown." I liked it, the publisher liked it and so did the committee for the 2005 IPPY Awards.

Now, memoir writing is my focus. I want to tell people what it was like being a child born during the Great Depression, and a young teen during World War II. My parents were poor, and they couldn't stay together, though they tried. They were married and divorced from each other three times trying to make it work. Whenever they were separated, our lives were chaotic. When they were together, our lives were chaotic. For two years my siblings and I lived in a 1930's version of a children's shelter called "The Home for the Friendless." My childhood was not miserable, just colorful.

Book Two, as yet untitled, is about my life in the Midwest from a young girl's point of view, and the target audience is middle school to adults. Writing my life stories inspires and entertains me, so my purpose is to inspire, enlighten and entertain my audience as well. Writing makes me feel immortal, like leaving part of me behind; another way of having life after death.

Lou Willett Stanek, author of "Writing Your Life," has this to say: "The bank rents safe-deposit boxes for the title to your car, the deed to your house, the ruby ring you inherited from Aunt Myrtle, but to protect the important people you have known, put them in your stories before time, the worst thief, robs you of your impressions."

So, how could I leave this behind?

Whooping cough, measles, impetigo, chicken pox,
Head lice, strep throat, vaccination scars.

Rationing, black market, sugar, coffee, hoarding,
Saving bonds, patriotism, growing vict'ry gardens.

Handouts, county aid, poor kids in overalls,
Heartaches, happiness, conflicts and kisses.

Sadness and soft hearts, others help to raise us,
Back and forth, forth and back, lightning bolts and thunder.

Bed-bugs, mosquito bites, kerosene and poverty,
Payday was layoff day; there went the groceries.

Popcorn was cereal combined with milk and sugar
Tomatoes were strawberries if you wanted them to be.

Liver free, onions cheap, calf brains were yummy,
Sugar and vanilla turned snow into ice cream.

Write down the recipes to share with the public.

How could I leave this behind? BA

A Great, But Exhausting Experience

—Carolyn Donnell

July 28, 2007 arrived, the day of the Summer 2007 24-hour Short Story Contest. The starting bell rang at Noon (CST). Well, there was no audible bell and it was actually 10:00 A.M. in California and 1:00 P.M. in Chile. Starting time depended on your time zone. Better get it right too, because half the rules seemed to center around getting your creation not just sent, but into their email box before the deadline—24 hours from contest start.

Whew! If you managed to get past all that, the next hurdle presented itself. The PROMPT.

“Mosquitoes buzzed, but kept their distance as the aroma of insect repellent overpowered the smoke coming from the dying campfire. The counselor was getting to the good part of the ghost story and the campers were all quiet, straining to hear the raspy whispers of the protagonist. The sudden sound of footsteps approaching on the pine needle carpet silenced the group. All heads turned simultaneously and the little girls screamed when a man emerged from the tree line, dressed in torn clothing and carrying a pack. The pack started to move as an infant’s startled cry joined the panicked chorus...”

Aack! Comments from our members, who attempted the



Taking a Break With The Dog

tempted the constest, included, “never had such a hard time ... finally had to take the dog for a walk”, “mind drew a blank”, “a HUGE challenge”, “tempted to quit before I started”, “had to spend a lot of time seeking inspiration”, and similar

thoughts. But most persevered. Words were written, amended, thrown out, and written again in the following hours. Stories ranging from personal

drama to ghost story to sci-fi eventually emerged from this innocuous topic.

We all did it. We all made the deadline. Meredy Amyx, Diana Richomme, Marcela Dickerson and myself. Meredy finished within the first 12 hours. She attributes this feat to her experience with Flash Fiction contests. I guess that means we should all try those sometime. Marcela finished her entry in spite of being in Chile to see her new grandbaby, working on a



Marcela's New Granddaughter

strange computer, having only seven hours to work and accidentally deleting half of the story at one point in time. Hooray to Marcela for persevering.

Diana and I both worked up until the last 30 minutes, perfecting, and honing and trying to keep stories from growing past the 1050 word limit. I had a moment of panic when I read in the rules that Yahoo could be especially slow in delivering email to the contest address.

“Darn,” I thought, (not my exact thought) “and after all this work.” But I made it.

Everyone agreed that it was a challenge, and maniacally intense, but still a great experience. And everyone said they would probably enter again. Now, we wait to see if our efforts strike a chord with the judges. Winners will be announced in September.

If you are interested in such pressure, you may sign up for the Fall 24-hour Short Story Contest at - <http://www.writersweekly.com/misc/contest.html> The cost is \$5.00 to register and download the instructions.

Awards include 85 prizes (first prize is \$300, second is \$250 and third is \$200 - plus 82 others, including a Freelance Income Kit and e-books.) CD

Announcements Announcements Announcements

Upcoming Events for South Bay Writers

October 10: Barry Eisler

If you like edge-of-your seat action, exotic locations, realistic spy-craft, steamy sex, and a killer with a conscience who is "the stuff great characters are made of" (*Entertainment Weekly*), you will reserve October 10 for this ex-CIA agent and adventurer with 9 novels in 11 languages to his credit.

October 21: James Dalessandro

In our Autumn workshop with best seller, James Dalessandro, you will not only learn how to turn your novel into a screenplay—get a jump on the option money—but there will be encouragement and reinforcement of techniques that assist you with fiction writing.

November 14: Larsen and Pomada

Since 1972 and the oldest literary agency in Northern California, owners, Michael Larsen and Elizabeth Pomada, will tell us what agents look for in a query and submission and about agents—the best and the wasted.

December ??: Christmas in the Auchard annex

Since Eve and her pet serpent lured Adam into awareness, Betty Auchard has been hosting our Christmas event – Yes Christmas... and Jews, Muslims, Hindus, pagans, Atheists and the rest, are all invited.

For South Bay Members:

The online editor for KQED/KTEH Arts & Culture, Mark Taylor, is looking for **writers to contribute** to their expanded online coverage.

They want a couple of posts a month and think that folks should be able to write about whatever interests them.

And

They pay \$25/post for a three month trial period, and up to \$35 thereafter. What's more, they can score tickets or passes for reviewers. Posts are about 5 paragraphs long

If you are interested

Submit a resume, two writing samples and two ideas for articles to Mark Taylor, Senior Interactive Producer Arts & Culture KQED Interactive

At

mtaylor@kqed.org Or call

415-553-2408

Or see more at

mtaylor@kqed.org

Rhyme Rhyme Rhyme —Darin Matheson

There's a small voice inside that I've tried to hide.
If I work talk or run, with rimes it has fun.
Reading it rimes it, thinking conversing it wont quit.
This rhythm of word, is all that is heard.
Only a crude simple man I, with no poetic plan.
With voice that says write, give it a chance I might.
No wants to be a Longfellow, neither Keats Browning nor Shelley.

Let the syllables flow; let them come let them go.
To this purpose I'm trapped, until voice treasure tapped.
Pen to paper bond though, no well's bottom found.
These words keep on coming, keep typewriter humming.
Record inner voice chatter, good or bad don't matter.
Cause don't spect e'm to be read, till after I'm dead.

Then t'won't matter to me, how good rymeeeee's maybeeeeeee.

Reading and discusion at MLK Library

On September 11 at 6pm. William Poy Lee will discuss rivalries, murder and racism in Chinatown and a mother's reach back to ancient traditions to save her sons—a rare view of the American-Chinese ex-

**"HE HAS READ
EVERYTHING, AND, TO HIS
CREDIT, WRITTEN
NOTHING."**

A J RAFFLES

Announcements Announcements Announcements

**POETRY CENTER SAN JOSÉ
ANNOUNCES SECOND
CALIFORNIA POETS FESTIVAL**

An all-day, outdoor festival celebrating poets and poetry from California. Includes Readings, Small Press Fair, Book Signings, Food and Wine.

**Saturday, September 22, 2007,
10:00 a.m. – 4:30 p.m.
History Park San José,
1650 Senter Road
ADMISSION FREE**

Join poets and poetry lovers from around the state in celebration of our unique literary poetry heritage. Listen to readings throughout the day by California poets including former United States Poet Laureate Robert Hass, Jane Hirshfield, Diem Jones, Ellen Bass, Wanda Coleman, Francisco X. Alarcón, and Victoria Chang.

More information and biographies at
www.californiapoetsfestival.org

Xlibris offers (Exclusively) to South Bay members:

- 50% discount on any Xlibris publishing package for the first five books that are published with them
- A free publishing package for the whole group for every five (5) books that are published with them
- After the first five books, members are entitled to the special Xlibris promotions applicable to subscribers

For More information get in touch with

Geraldine Rodeger
Xlibris Corporation
International Plaza II, Suite 340
Philadelphia PA 19113
Tel: 1-888-795-4274 ext 7405
or
Geraldine.Rodeger@Xlibris.com

FREE

CREATIVE WRITING WORKSHOP

Fictions, fables, facts, memoirs, mysteries and more! Learn the elements of creative writing, invent fascinating characters and compelling plots Enhance your writing skills. Write your memoirs, preserve the stories in your family. Everyone intuitively knows how to tell a story—learn how to transfer it to print. Presented in a supportive and entertaining environment.

Instructor: Edie Matthews, MFA

Lab fee \$3

Classes beginning August 27
Or come when you may.

Mon. 10-Noon, Westmont,
1675 Scott Blvd.

Mon. 1-3pm, Valley Village,
390 N. Winchester Bl.

Register at class or on-line at
www.scae.org

AT 8:00 O'CLOCK, FOR SIX BUCKS,
TAKE YOUR VERSE TO THE SAN
JOSE POETRY SLAM (EST 1998)

EVERY:

First Tuesday: Open Mic with music by Rebelskamp
Second and Fourth Tuesdays: Poetry Slam with music by Jay Rush
Third Tuesday: Head-to-Head Poetry Bouts with special guests.

**At The Britannia Arms
173 W Santa Clara
Downtown San Jose.
www.sanjosepoetryslam.com**



**South
Bay
Writers
Open Mic**

**First Friday each
Month**

7:30 — 9:30 p

**Barnes & Noble
Almaden Plaza, San Jose**

Second Friday 7:30 — 9:30 p
Borders Books

Santana Row, San Jose

Third Friday 7:30 — 9:30 p
**Barnes and Noble
Pruneyard in Campbell**

Fourth Wednesday 7:30 — 9:30 p
Borders in Sunnyvale

For the above
Contact Bill Baldwin
408) 730-9622 or email
wabaldwin@aol.com

Third Thursday 7 — 9 p
**Barnes and Noble
3900 Mowery in Fremont**

Contact

Jeannine Vegh
ladyjatbay@sbcglobal.net
Or
Bob Garfinkle
ragarf@earthlink.net

Read from your own work, from your favorite authors, or just come to listen.

**POETRY CENTER SAN JOSÉ ANNOUNCES THE POETRY LOUNGE at
THE BLUE MONKEY —Poetry reading and discussion most Tuesdays
Co-sponsored by the Creative Writing Department at San José State University
ADMISSION IS FREE**

**The Blue Monkey Bar and Taquería
1 East San Fernando Street
San José, CA 95113 www.pcsj.org**



California Writers Club

South Bay Branch
PO Box 3254
Santa Clara, CA 95055

www.southbaywriters.com

ADDRESSEE

Address Correction Requested

SAVE THESE DATES

Board of Directors Meet
Sep 5, 7pm LaRoche's

General Meeting (Dinner):
Sep 12, Reese Erlich
LookOut Inn

Open Mic:
Sep 7, 7:30p
B&N, Almaden Plaza
Sep 14, 7:30.p
Borders Santana Row
Sep 20, 7:00
Borders Fremont,
Sep 21, 7:30
B&N Pruneyard
Sep 26, 7:30
Borders, Sunnyvale

WritersTalk Inputs:
Sep 16 (non-proofed)
Sep 23 (proofed)

Editors Pow-Wow:
Sep 22, 10:00am
Orchard Valley Coffee

General Dinner Meet — September 12, 6:00pm

**LookOut Inn (aka Bar & Grill)
605 Macara Ave., Sunnyvale
(Sunnyvale Golfcourse)**

See Map Below

